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Now come the pearls. They consist of a patch of pure white on the light side, and a tint covering the rest, darkest near the broad light, thereby making it seem brighter, and becoming lighter toward the shaded side, where it runs into a broad white line forming the outline of the pearl on that side. This represents the reflected light which is always thrown upon the shaded side of objects; and upon the proper

proportion of this light depends in a great degree the roundness of the objects represented. You will find on close examination of the larger pearls in front that the tint on them is very little lighter than the ground against which they hang. The effect of relief is produced by the broad, sharp, direct light, the soft reflected light, and the shadow which they cast.

This will be a valuable lesson, and it would be well for you to repeat it until you

can produce the effect which you see here. When you can do this you are in a position to make another step in advance, and are now capable of undertaking a subject in which the parts are separated from each other by distance and atmosphere.

C. M. J.

(To be continued.)

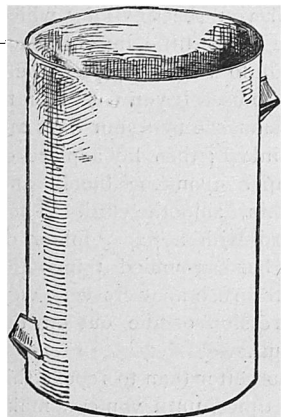


FIG. 1. ZINC COVER FOR CLAY MODEL.

#### HOW TO MODEL IN CLAY.

It is my desire in the following articles to give a brief but comprehensive sketch of the actual method of work in modelling in clay as it is practised at present, especially for the use of students who are unable to obtain the practical training of an art scholar or of a working master or teacher. I shall confine myself to the actual details of the work, which I trust will be found, as I intend they shall be, so clear that any intelligent reader can put them into practice.

J. S. HARTLEY.

#### I. MATERIALS NECESSARY IN MODELLING.

The materials actually necessary to the modeller are few and simple in character. The primary necessity is the clay, of which there are two kinds. Stoneware clay, being very malleable and easy to keep wet and in good working condition, is used for modelling finished works which require supports, such as busts, statuettes, and the like. Terra-cotta clay, which is stiff and strong, but dries unequally, and is apt to disintegrate and fall to pieces if, after being allowed to dry, it is wetted up again, is, therefore, better for use in work which can be rapidly completed, as sketches and models intended for baking, which require to be made without supports, and need

a more tenacious material. Either of these clays may be obtained at any pottery.

As the clay must be kept constantly wet enough to be soft for use, it should be stored in a stone crock or zinc-lined

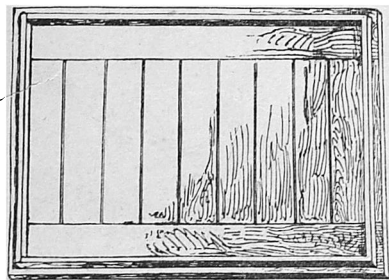


FIG. 4. BOARD FOR RELIEF MODELLING.

box. The work itself can be kept damp when you cease working by swathing it in wet cloths, but it is much more convenient to cover it with a zinc cover (see Fig. 1), which can be made of any desired size by a tinsmith. This cover being set over the model, with a bowl of water beside it, the exclusion of the air and the moisture rising from the bowl will preserve your work soft and damp enough to be perfectly workable for several weeks. The zinc cover also

protects the clay from being rubbed, and so preserves the modelling.

A modelling stand, with a top moving on a pivot, which can be readily constructed from the design (Fig. 2), is the next desideratum. This stand you can regulate according to your own height, so that your work shall be on a level with your face. I may as well remark here that in building stands and easels you should be careful to secure stout and well braced work, so that you may have a perfectly steady foundation to work on. The best way to make sure of this is to have them built of good material and perfectly jointed and fastened.

The fifth necessity is an easel for reliefs (Fig. 3), and the sixth a modelling board (Fig. 4). The modelling board is a strong wooden frame, in which are fixed cross pieces of wood of the same thickness as the frame, and at a distance of a quarter of an inch apart, to prevent the board warping and so that the clay will set between them, and thus be prevented from slipping. A narrow, thick strip of wood is nailed around the edge, making a sort of shallow box of it, and over this edge a deep box or cover is made to fit, so as to preserve the moisture in the clay. The modelling board, I need scarcely remark, is intended for use in making reliefs alone.

As a clay-covered modelling board is a great deal heavier than a canvas, you will understand the necessity of having your easel built on a more substantial plan than one you would use for painting. Some idea of the weight of your material may be obtained from the fact that in building up an ordinary human figure the size of life you will consume from five hundred pounds to half a ton of clay, or more.

A sponge for wetting the clay and a pail of water

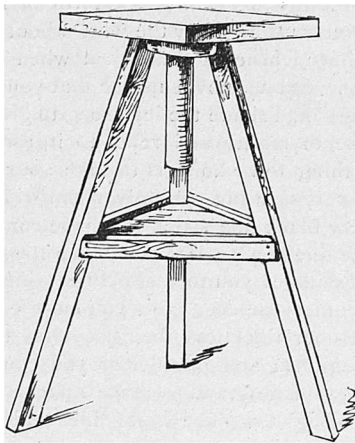


FIG. 2. MODELLING STAND.

should be kept near by while you are working, for your work must frequently be wet as you go on with it, as well as dampened and covered up, as heretofore described, when you leave it.

The modeller's tools are a pair of callipers, for measuring proportions (Fig. 5), and others such as are shown in Fig. 6. The wire-modelling tools can be procured of any artists' material dealer. In New York F. W. Devoe & Co. and P. J. Ulrich give especial attention to their stock in this line. Boxwood tools are not always as accessible, and are generally made by the sculptor himself. The fingers, however, are always the best modelling tools. Mechanical ones should be used as little as possible. There are plenty of sculptors who with their fingers and a couple of home-made tools will produce the most admirable results.

Fancy tools are of no use in modelling. The list I have given above comprises absolutely all the requisites for preliminary work.

#### II. SETTING UP.

Small works merely made as sketches may be modelled in the clay alone, without supports; but for any modelling for which a degree of permanency is desired, a support is necessary. The character of this support depends, of course, upon the use which it is to serve.

For a bust, for instance, a very simple support is required. It may be made in the following way: Bore an inch auger hole through the middle of two pieces of inch pine wood about a foot square, and

nail them together at the sides with strips of inch wood, four inches deep. This gives you a sturdy stand, with auger holes through the centre of the top and bottom boards. Then take a strip of inch wood, about an inch and a half wide, and with its length proportioned to the size of your bust, so that the upper end will penetrate half way into the head when the stick is set in the auger holes. Trim one end to fit it in the holes just as you would set up a mast in a boat, and your upright is complete. Fasten a brace of wood across it with copper wire at the place where the shoulders come, and the support is ready to be built up

around, as shown in Fig. 7. The support which the modeller will require for a statuette is of a different and rather more complicated construction. For a figure say thirty inches in height take a square iron rod about two feet long and half an inch thick, with three legs or braces at the bottom, with screw holes by which they can be fastened securely to a wooden base. Any blacksmith will make this rod for you. To the top of this rod, when you have screwed it firmly on, fasten with copper wire a piece of lead pipe long enough to penetrate to the middle of the head. As the pipe is pliable, this allows the position of the head to be changed at will.

Fasten a brace of wood across where the shoulders are to come and another at the widest part of the hips. Through holes in these braces arrange twisted copper wire or lead pipe so as to extend through the arms and legs. As in the case of the head, pliability is desirable here, and this the wire or pipe affords. One or two pieces of wood should be attached to the upper or shoulder brace by copper wires, so as to penetrate the body and support any additional weight, although the two braces will be generally found sufficient. The method of setting up a statuette is very clearly illustrated in Fig. 9. In the case of a large statue more and stronger supports are needed, owing to the much greater weight of clay used, and they must also be more carefully arranged as to strength and firmness. But by the time you are capable of attempting work upon this massive scale you will be able to construct the necessary supports for it without instruction.

(To be continued.)

THERE is a great deal of nonsense written and uttered about the fading of water-colors when hung in the sunlight. Experience has shown that they will not fade at all if they are under glass. If you lay a water-color under the direct rays of the sun, without any protection, it will fade. So will anything with color in it, except an oil picture. But no pictures are hung in the direct rays of the sun. The oblique rays, striking the glass, are harmless. As a matter of fact, a water-color properly mounted and tightly framed is less subject to changes than a picture in oil, whose surface is exposed to atmospheric influences and to dust and smoke, and whose back is bare to the influence of the moisture of the wall against which it hangs—an influence which is often quite pernicious.

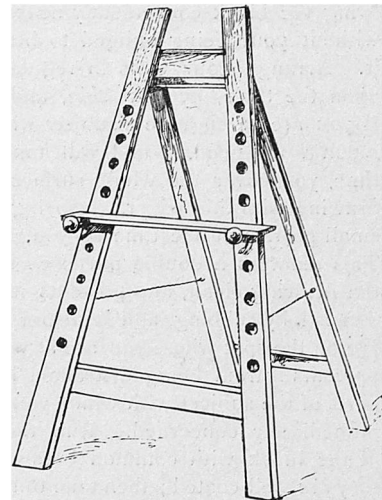


FIG. 3. EASEL FOR RELIEF MODELLING.

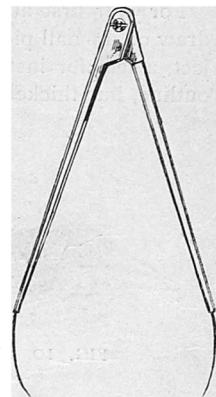


FIG. 5. MODELLER'S CALLIPERS.

## NEW YORK ART SCHOOLS.

THE beginning of October witnessed the re-opening of the local art schools in the usual force. The only important changes contemplated by any of them are those involving the removal of a portion of the Academy schools to apartments better adapted for their use. The erection of the new Lyceum Theatre on Fourth Avenue has deprived of light a portion of the basement which is devoted to classes, and there is every likelihood that a location will have to be secured outside the building. If this is done and the accommodations suffice, the limitation in the number of students which is now fixed at two hundred, will probably be raised, and increased effectiveness given to the school.

The course of study at the Academy has been to a certain extent influenced by the changes which have affected the artistic world here. The rigidly academic rules have been modified, without, however, losing entirely their distinctive character. The school still remains one of instruction upon the basis of strictly consecutive study. For the study of drawing as an exact science we have no institution to compare with the Academy of Design. Drawing is the fundamental principle of its instruction. All students (both sexes are admitted) must enter the antique class first, their principal title to admission being a drawing from a cast of some part of the human figure. To attain to the life class a full-length drawing of the figure from one of the classical casts must be approved by the instructors. It is regarded as an exceptional favor when oil or water colors are used in this work instead of the time-honored crayon and stump. Thus far the old rules are strictly followed. The innovations are represented by the portrait, composition, sketch and painting classes, each of which enjoys the supervision of competent instructors. Art anatomy and perspective are also lectured on with practical illustrations, and modelling is taught. For the student who has his day to study in and who desires to begin at the beginning no better school could be found than the Academy, but the night classes are too short to be of service to one employed during the day. The corresponding secretary at the Academy will supply all information, and the blanks for entry required, on application in person or by mail.

The Art Students' League was originally an outgrowth of the demand for a more liberal and comprehensive course of art study than the Academy afforded.

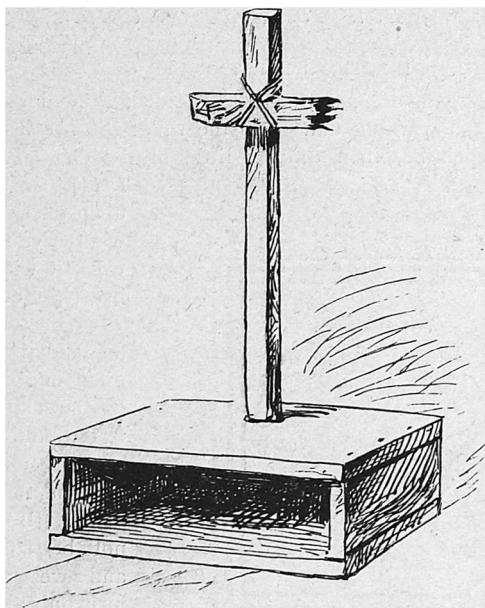


FIG. 7. SUPPORT FOR MODELLING A BUST.

From a corporation of working artists it has become a really great art school, well-to-do financially, and so influential that it has forced the Academy into the innovations it has adopted in its methods and fields of instruction. The League is to-day a practical art club as well as school. It has an excellent library, a fine file of art periodicals, and a valuable collection of studies for the use of its members outside the class-rooms.

The course of instruction followed in the Art

Students' League conforms to the advanced principles which have had so great an influence on our art of late years. There is little of the academic in the methods of the League. Study is given a picturesqueness by the absence of cast-iron regulations which would confine a student to a branch of art he had no sympathy for, simply because it was part of the

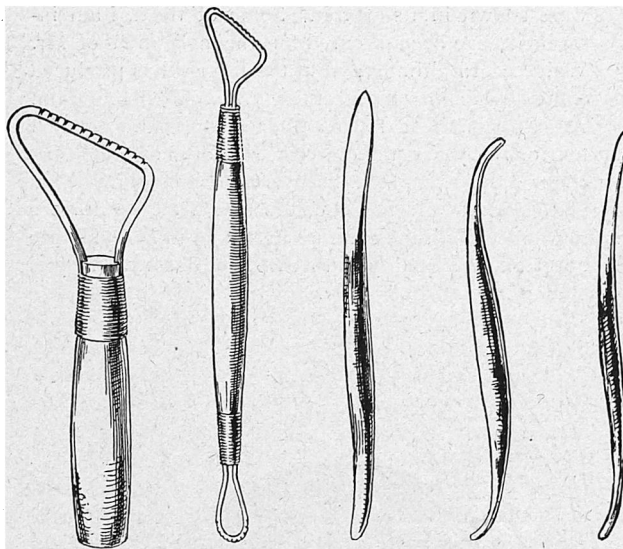


FIG. 6. TOOLS USED IN MODELLING.

course. Students may enter any class immediately on submitting examples of work sufficient to prove their competency for the field they desire to cultivate. Thus, instead of commencing at the antique and working up to the life and painting classes as at the Academy, a full-length drawing from the cast or living nude will admit a student to the life class at the League; a drawing of a head from cast or life to the portrait class; an original design to the composition, a painting to the painting class and so on. The result is that the League secures the attendance of a large number of students well advanced in certain branches of design, who desire to perfect themselves in those or cultivate other special ones and to whom the Academy's course affords no encouragement. Membership of the League is restricted to artists and to students, male and female, who intend to make art a profession, but any one may enter for study on payment of the fees. Inquiries will be fully answered on application by letter or in person between 10 A.M. and 5 P.M. at the League rooms, 38 West Fourteenth Street.

A new school which has been founded on the lines of the Art Students' League and which is making excellent headway, is that of the Gotham Art Students, which is located at 17 Bond Street. This school was established with a special view to afford opportunities for instruction to students employed during the day. The study is of the most practical character, from cast and living model, and there is a composition class once a week. The success of the Gotham has led to an enlargement of its quarters and the establishment of afternoon classes, and it bids fair to develop in time into an influential and valuable public school. Inquiries addressed to the Gotham Art Students, 17 Bond Street, will receive full and prompt attention.

The great popular art school remains, as heretofore, that of the Cooper Union. The course here includes the study of the cast, life painting, wood-engraving, modelling, perspective, architectural, mechanical and industrial drawing, and indeed all branches included in the curriculum of any art school, with many of the sort calculated to make the student self-supporting in one or another line of art. This is the most distinctive feature of the Cooper Union schools. Where its great rivals impart instruction in art as art alone, it devotes itself especially to the development of the talents of its students to useful purposes. The eminently practical character of this school sets it on a lower plane from a purely artistic point of view than those of the Academy and the Art Students' League. But its thorough excellence of instruction and the magnificent results it has achieved make it second to none as a popular educator in the utilitarian fields of art. The popularity of the Cooper Union School is demonstrated by the fact that the amateur class, which is the only one not free,

numbers several hundred students whose fees, in addition to defraying the expenses of their own instruction, aid largely in covering those of the free classes. The schools in wood-engraving and in ornamental and mechanical drawing have been of almost incalculable value to young men and women possessing talent which would otherwise have remained undeveloped.

For a complete course in art no better could be followed than a season or two of preliminary study at the Cooper Union, followed by a season at the Academy and another at the Art Students' League. Indeed, most of the younger painters of eminence native to this city have pursued this course, commonly finishing with the broader and more intellectual education of the famous studios of France or Germany. For all particulars in regard to the Cooper Union School address the superintendent at the Institute.

A technical art school which, with good management, would assume a high importance is that of the Metropolitan Museum of Art. This school was established with a view to improving the character of trade designing, but it has outgrown the limitations of this scheme and aspires to the wider usefulness of a general art school. Thus far, it has not demonstrated any particular effectiveness, but with time and the building up of a staff of able instructors it will take its place among our valuable art schools. Another quite excellent but little known technical school is that of the Mechanics' and Tradesmen's Society, in the Apprentices' Library building on Sixteenth Street, near Broadway. This school is open only to students, male and female, who are employed at trades.

Such of these schools as are not absolutely free—the Art Students' League and the Gotham, for instance—offer instruction at rates for the season which are extremely moderate. The rates for special instruction at the Academy and the Cooper Union—in the former case \$10 a month for the painting class, in the latter small fees for certain branches not within

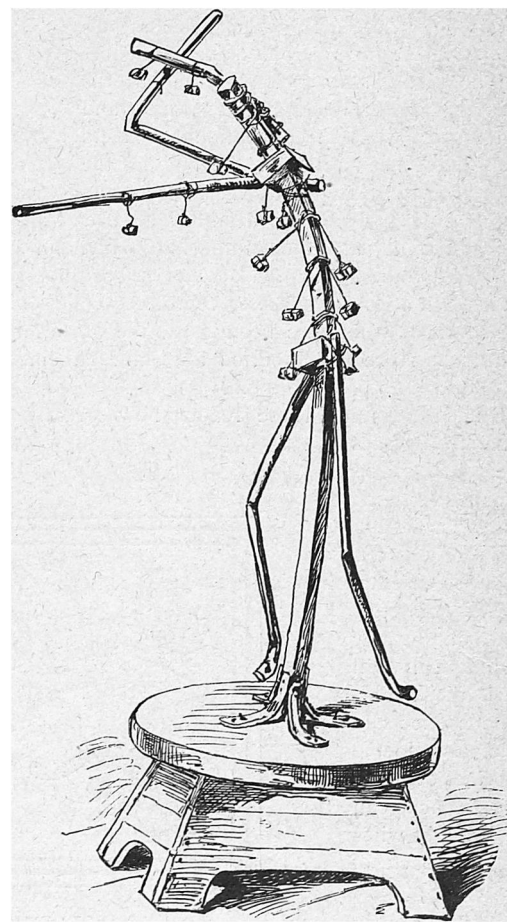


FIG. 8. SUPPORT FOR MODELLING A STATUETTE.

the exact limit of popular art instruction—are equally liberal. In actual art study the student at these institutions is under no expense save for his materials. He is only called upon to pay anything when the instruction he desires is not for the general benefit and could not, therefore, be justly imposed upon the general fund; of this no one is likely to complain.